FACULTY APPROVES REVISED HUMANITIES REQUIREMENT

Action Creates Five Distribution Fields and Reduces HASS-D Offerings

HUMANITIES MINOR APPROVED

(By Katie Schwarz)

The faculty approved a revised humanities, arts and social sciences distribution requirement at its meeting May 20, voting to adopt a new proposal made by the Committee on the Undergraduate Program after its original plan ran into controversy.

This new requirement, which includes a reduced number of distribution categories intended to ensure that students take a broad selection of distribution requirements, is the first of many steps toward a more integrated education, Dean for Undergraduate Education Margaret L. A. MacVicar '67 emphasized at the meeting.

CAMPUS POLICE SEEK CONTRACT

Negotiation Stalled Over Work Schedule; Officers Charge Discrimination

OLIVIERI SAID TO RETIRE

(By Thomas T. Hoang)

It has been one year since the labor contract between the MIT Campus Police and the MIT administration expired. While the two parties have started renegotiating a new agreement, the slow-moving discussions have become stalled by a dispute over the number of days an officer must work each week, according to an administration official who did not wish to be named.

The dispute comes amid increasing discontent among patrol officers who bring forth allegations of overwork, racial discrimination and unfair promotion practices. It also comes in the face of unofficial reports that Campus Police Chief James Olivieri, who has been at MIT for over 30 years, will retire in a matter of weeks.

"Somewhere, there was a breakdown," said Patrolman Ted Lewi, a black police officer who is currently trying to bring a grievance against Olivieri for alleged discriminatory treatment. "For all that we're required to do, labor relations has not come up with a suitable contract that says that MIT appreciates us."

In the meantime, the previous contract, which expired last June, remains in effect by verbal agreement between the two parties, said Senior Vice President William B. Dickson '56.

"The discussions have gone on long enough," said Dickson, whose office oversees the Campus Police. "The two sides
509 graduate at Wellesley

By Robert E. MacAdam

Numerous graduates, faculty members and students peacefully promoted apartheid and Wellesley College companies doing business in South Africa.

The College graduated 509 women this spring. The ceremony exercises. US Secretary of Transportation, Elizabeth Dole delivered the commencement.

 Approximately half the faculty members wore black and red ribbons over their black attire. A number of students staged a protest against the administration's lack of action on the issue of apartheid and Wellesley College companies doing business in South Africa.

The front page of this perspective piece was composed in the style of The Tech in 1919.

Graduation and the Radical Cauc-

uses of Faculty and Staff orga-

nized the demonstration, said

Chris McC, '88, a member of

the administration said that 80 per-

cent of the students voted for di-

mension during the House of Gov-

ernment elections this year, she said.

A college that prides itself on

humanity and equity should not

invest in companies that profit from

South Africa, she said. "I find it appall-

ing that we should profit over the

rights of people to live in dignity."

Nan Koehne of the Association

charged the graduates to go forth with courage, toler-

ance, and the ambition to make

the world a better place.

"[T]o be simply tolerant of all beliefs and points of view and

values, without believing that some are more im-

portant, more worth serving and with,

fighting for, than others, means that you would be a per-

son without commitment or prin-

ciple, indeed, an animal personally."

She told the graduates that personal

risk will have to be an issue if the administration

does not change course. Only then can they be reas-

sured that this is a time of change at

Wellesley.

"Over my four years here, I have

in actuality gotten better at taking

the personal risk of being different

and getting it wrong," Sparks said. "I have got-

ten better at finding the fear and

anxiety.""She wants to leave the audience to be "bold"

by taking personal risks and being open to new and unac-

ceptable issues.

Dee praised the virtues of liv-

ing in freedom in America, ac-

knowledging the wisdom of the "continuing beliefs" under-

written by the Founding Fathers, and challenged the graduates to serve the country.

"Let us not be just like the Founding Fathers," past," Dee said, "let us prove that the present is worthy of preserva-

tion."

"In the next 200 years, our descen-

dants can say proudly as we do today, I am an American."

Secretary of Transportation Elizabeth Dole.

(C)omment from page 1)

have become very powerful. But

how will they ever come to power?

On May 18, the administration

offered the MIT Campus Police

Association, the administration,

under a new agreement, accord-

ing to Patrolman Paul Con-

way, president of the Association.

James J. Fendel, manager of

campus labor relations, said Con-

way felt the union did not accept the propos-

al. He told the administration that the

union did not accept the propos-

al and was only considering the

Association was cornered, be-

cause the administration simply

will not budge on the work

schedule issue, and it will not dis-

cuss a grievance.

But Con-

way also explained that the union

will not be back for another strike because it feels that any action they take will be relatively ineffective in promoting

the promise to the administration. The students agreed with Fendel and Parr were in a

meeting late Friday afternoon and said it will be released for

Boston.

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meeting late Friday afternoon and said it will be released for

Boston.
**World**

West German officials have given permission to visit West Berlin, the 19-year-old West German pilot who flew a small plane from Helsinki, Finland, to Moscow and landed in Red Square Throne. Earlier the Kremlin freed Defense Minister Sergei Sokolov and Air Defense Chief Alexander Koldunov. At a special Politburo meeting Saturday, the two were freed for the embarrassing incident. The Soviet Union was celebrating Border Guards' Day on Tuesday.

Despite criticism concerning the incident, former National Security Advisor Zbigniew Brzezinski told the United States could take a lesson from the Soviet disciplined action. He noted that in the wake of the Marine embassy guard scandal and the Iraqi attack of the USS Stark, only one has been fired.

**Nation**

Reagan urges AIDS testing

President Reagan is urging a three-pronged approach to battle Aquired Immune Deficiency Syndrome -- testing, compassion, and science. In his first major speech on the subject, Reagan said he is ordering that all federal prison inmates offering AIDS tests for those getting marriage licenses.

Speaking before the American Foundation for AIDS research last night, Reagan urged compassion for those who have the deadly disease, saying "this is a battle against diseases not against our fellow Americans." The president said his administration is doing everything it can to speed development of AIDS drugs.

The Reagan administration AIDS policy has come in for considerable criticism. Yesterday Congressman Henry Waxman (D-CA) told NBC emphasis on testing could detract from efforts to educate people about the facts of the deadly disease.

Federal officials and health economists have estimated that AIDS will cost the nation $10-15 billion a year by 1991.

**Contra aid was ordered despite ban**

President Reagan reportedly has rejected advice that he authorize aid to the Contras in Nicaragua. But the Soviets have balked at an international ban.

The Reagan administration is negotiating a treaty that would eliminate the missiles in Europe, but the Contra aid was ordered despite ban.

**Reagan dismisses world-wide short-range missile ban**

President Reagan reportedly has rejected advice that he authorize aid to the Contras in Nicaragua. But the Soviets have balked at an international ban.

The Reagan administration is negotiating a treaty that would eliminate the missiles in Europe, but the Soviets have balked at an international ban.

**Japanese auto executives plan Michigan school**

A group of Japanese auto executives have announced the opening of a Japanese language junior college for workers who will be new to the Michigan motor plant in Michigan. It will accommodate up to 200 students.

**Sports**

**Celtics, Lakers to play for NBA title**

The Boston Celtics knocked off Detroit's Pistons 117-114 in Saturday night's intraconference semifinal game. The Celtics will play the Los Angeles Lakers Tuesday night. The Lakers defeated the Seattle SuperSonics in four straight games and have lost only one game.

Tucker to be executed

The US Supreme Court has cleared the way for the execution of William Lloyd Tucker in Georgia's electric chair. Tucker was convicted of killing a pregnant newswoman decades ago.

**Phillies escape from cellar**

Shane Rawley won his fifth consecutive game as the Philadelphia Phillies defeated the Los Angeles Dodgers 3-1. The win allowed the Phillies to escape from the National League East first for the first time this year, moving past Pittsburgh to occupy fifth place.

In other National League action, Houston beat St. Louis 8-7, Cincinnati downed Pittsburgh 5-2, Atlanta defeated Chicago 3-1 in ten innings, San Diego shut out New York 1-0, and San Francisco trounced Montreal 8-4.

**Red Sox overcame seven run deficit**

The Boston Red Sox overcame a seven run deficit to win 10-9 over the Chicago White Sox. The Greenwell's two run pitch-hit double in the ninth inning gave the Red Sox the win. Chicago had led 9-2 after the eighth inning.

In other American League action Houston beat California 5-3, and defeated Chicago 8-5, New York defeated Oakland 9-5, Milwaukee blew out Cleveland 7-1, and Minnesota swept Detroit in a twin-bill, by scores of 9-2 and 11-3.

**Allies may aid US effort in Gulf**

Britain's Prime Minister said she would help the United States defend Persian Gulf shipping. Margaret Thatcher's comments apparently announced the Reagan administration is trying to purchase military support from European allies. They said Europe and Japan might also be asked to contribute money to ward off the oil war continuous.

**Western Europe and Japan rely more than the United States on Persian Gulf oil — but analysts report a long disruption of shipments would do 'very little' for economy.**

They claim this is not likely to happen, since the United States and the Soviet Union have been showing a resolve in making sure the Gulf oil flow continues.

**Fiji Misspace sues to regain power**

Fiji's deposed Prime Minister has filed suit to try to regain the nation's supreme court to reclaim his power. The lawsuit contends the interim government now in control is illegal because it resulted from the army coup earlier this month that ousted him.

**Cuban general defects to States**

Cuba is calling the defection of one of its top military officials strange andtraceless. The US State Department announced that General Rafael del Pino Diaz brought significant political and military information to the United States.

**Israel to probe security service**

Israel's cabinet has voted to hold a judicial inquiry into the interrogation methods used by the Shabak security agency. The agency has been accused of fabricating evidence and torturing prisoners. The Israeli government recently ordered the release of a Moslem army officer after finding that Shiik forces are under 'derogatory' orders to confess to charges of treason and espionage.

**Edmonton Oilers win Stanley Cup**

The Edmonton Oilers defeated the Boston Bruins by a score of 3-1 to win the National Hockey League Championship last night. Edmonton had led the best-of-seven series four to one, but the Bruins won two straight to force the deciding seventh game. It was the Oilers' third Stanley Cup in the 1980s.

**Weather**

High pressure over the Southeast Atlantic states continues to push hot humid air into New England today. But a cold front will push its way south from Canada tonight, bringing a welcome relief from the late spring heat wave.

**Relief on the way**


Monday night: Humid, lows 50-60°F (10-15°C).

Tuesday: Partly cloudy with thunderstorms. Humid, with highs about 70°F (21°C).

Compiled by Michael J. Garrico

M. Michael Garris

Andrew L. Fish

From the Associated Press wire

**Monday, June 1, 1987**

The Tech
Column/Katie Schwartz

Loving and leaving the ‘Tute

I spent a lot of hours of my life on the fourth floor of the Student Center, reading over old volumes of The Tech and Techspec. They fascinate me, so many things staying the same and so many things becoming different in just a few years. Soon I too will be gone except for some flat, black, leather-bound copy that some insidious student may read in 1997. After all, it’s not uncommon to be sometimes surprised to hear about things that happened when I was a freshman. Four years ago no one expected close to 40 percent of women in the incoming class, an enormous Institute-wide education reform effort, or Course VI crowding away with no restrictions ever imposed.

On the other hand, I never expected to see most people disillusioned, cynical, with no respect (at least love) for MIT. It’s insane. I came here because it was the only place I’ve ever known that didn’t have a mundane university—I believed I’d find utopia, special, secret and exotic; games be-

ings were silk and bromide, and I could not even ask everyone of us to leave the Tech. Many people are working hard to make the real world, instead of inventing new ones.

And yes, the specialness is there, the coolness, the fun is hard to pull into.

I listen to Daniel Deru ’73, writing in Technical 1972:

I mean—that is—the microcosm and the microcomputer, with devices and happenings—

And you’re so used to it, you never wonder. Right? Have you even begun to exhaust the ridicu-

ious, exotic repertoire of this concrete-and-conceptual jungle?

Something is fundamentally right with a sea, a fish, a
talk. Ask my, the greatest, most intelligent people
doctors who cared about what they were learning until they dropped

It’s easy if you come in with a lot of savvy or if you’re lucky en-
ough to meet one of the deans, the professors who know how to form lasting relat-
ionships with students. But that doesn’t happen automatically.

and a lot of us live out our un-
dergraduate lives in a little bub-
ble of acquaintance with the faculty’s bubble, or even with others’ bubbles.

We need “time for reflection, time for contemplation,” as the provost said in his inaugural address seven years ago. But when is it going to come true? Most faculty have no time for contemplation; their offices shrunken by endless meetings, they often the top ad-
mimistration administers that insane (Please turn to page 9)

Column/Ronald E. Becker

Coop customer rude to customer

The Coop states in its open let-
ter to the MIT Community Ap-

proaching as an advertisement in The Tech, April 7 (“That the new-

and expanded Coop at Kendall is living proof of our continuing commit-
ment to serve you.”)

I meet one of the signatories of this letter, James A. Agiros, president of the Coop, while shopping there. During our ex-
change, he did not demonstrate any concern for the stores’ commit-
tment to serve me as a cus-
tomer and member, as may have been expected, the highest ranking representative of the store. On Tuesday, he showed a complete disregard for my point of view and was rude.

I visited the new MIT Coop for the first time on Saturday, May 16. I entered the store to pur-
chase, then went to the basement level of the store where I continued my shopping. At the bottom of the escalators, I later discovered to be Agiros said, re-
ferring to the shirt, “May I help you?”

I was confused. He explained that merchandise may not be moved between floors, store-cas-
hes on the lower level have prob-
lem handling sales of merchandise from the upper level. I thought that this was a reason-
able policy, and that there were no indications of this policy on the upper level, nor did the employees’ displayed signs, no cashier’s sta-
dard in front of the escal-
ator. The Human Coop does not have such a policy.

“Tha’s not a ver” Agiros said curtly, “No, it is not.”

For the first time since I arrived, I was over. He was not willing to discuss the policy and how it could be made more convenient for customers. Instead, he tried to tell me what it is, or it is not con-
venient for me. 

Since he had offered to “help” at the start of our conversation, and since he had indicated that he couldn’t hold the shirt myself, I decided on my shopping on the lower level even if I were to wait up to pay for it later, I then asked if he would have my merchandise held while I

was on the lower floor.

He informed me, much in the manner that adults speak to chil-
dren, that I should go back up-
stairs and “take care of” my mer-
chandise before coming downstairs. Having had my first shop-
ing experience at the new MIT Coop minx, I went up-
stairs and put the shirt back on the rack.

It’s normal for people to be rude occasionally, but I was truly surprised to encounter such con-
descending treatment in a store which claims, “We stand by you and you will never change.”

I am particularly disappointed that the president of the store be-
haved in a manner so contrary to the store’s stated ideals. To make the MIT Coop’s policy clear to customers, the store should have cashiers’ stations or prominently displayed signs in front of the escalators. Perhaps this has already been done, I do not know, because I no longer shop at the Coop.

Caroline B. Huang G
Column/Ben Z. Stanger

Knowing the issue is not listening to both sides

"Question Authority"

About five years ago, everywhere you looked you could see people wearing buttons with those words printed on them. It is a seductive phrase, an alluring call for the masses who want to change the world. It had me going for a while, too.

There is probably not one person receiving a diploma today who has not learned that blind trust in figures of authority can be unsure, if not dangerous. But few who shoot the battle cry are likely to put themselves in the position of authority, just momentarily. Whenever I do, I "pity" authority. I'm always amazed by the case with which decisions affecting millions of people are made—I could never be an "authority figure." I have a hard enough time deciding whether to send a fax or letter or run, and if story X should run above story Y.

By definition, no issues have clear-cut resolutions. This is the reason that so many MIT students, even those who are undoubtedly capable, are consigned to, or allow themselves to be consigned to, the niches of an old and dying group of people on a mission. They too often sell themselves short, falling into the stasis of an old world rather than trying to carve out a new one.

To be sure, questioning authority is important and good. But decisions are sometimes made not for good or to wield power, as the cynics tell us, but often just to have something to do. The importance of questioning authority is not in doubt, but those who do so must remember that exercising authority can be unwise, if not dangerous. "Pity authority, but do not be afraid to dispute all questionable claims, but this is only a part of being able to think critically. It also involves making decisions."

Ronald Reagan once said that a free society "is that in which the rights of the individual are not subject to the will of the majority." But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last. But if that day ever comes, she will suddenly get that sinking feeling that this won't last, this won't last.

The remainder of the article describes my views of the new registrar. "If my friends found him one morning, asleep in bed, they would find out who he really is. Entering his dreams, they might find him on the summer beach in Martha's Vineyard in the late 1960s, running to the water to cool his feet from the burning sand. The waves leave funny white rings around his dark shirt. Into the ocean sink deep, he is pulled by the ebb and flow. Under the watch of his parents, he can collect stones to skip, one, two, three, and thrill. He can splash his brother and sister. The snug, caw-cawing, hang on invisible thread, caught in the air by the wind. He thinks that he, too, can live the still life. He thinks that his sand-castles will last forever. Or, entering his dreams, his friends might find him alone in his dormitory room, many years later, a freshman in college. As he lies in bed and stares at the walls and ceiling of the room, he is reminded of the bottom of a swimming pool. He feels like he can't move. He is drowning all. If he could only hear his mother's soothing voice, he could breathe. If he could only hear his father's explosive voice, he could breathe. If he could only hear his sister's upstairs-under-current laughter, he could breathe. If he could only hear his brother's buzz-saw snore, he could breathe. If they joined him in his dreams, he could tell them this. He thinks that if the young woman found him one morning, asleep in bed, she would find out who he really is. Entering his dreams, she might see him wandering through the long corridors of a large mansion, entering and exiting the many rooms. But whenever he tries to remember her, he pretends not to see her sitting in the solitary chair or standing as a silhouette by the face-curtained window. He's afraid. When he moves, he is really running away. He floats right on by in other rooms. If he could only see her smile, he would smile. If he could only hear her whispers, he would understand.

One day, he might finally gather the courage to look for her, to look in her eyes. If she joined him in his dreams, she could tell him this. But if that day ever comes, she will undoubtedly be gone. One day, they will all be gone from his life and from his dreams. He will try hard to remember them, but their images will fade with time, like the footprints on the beach. They will become the waves that cover all traces of this life.
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To the Editor:

Gary Hart's concern about the press's fixation on his private life should simply be ignored, or, worse, exaggerated. His campaign, for his intentions are clear, is an attempt to convince his competitors that he is the least likely person to win.

The press, however, is not a thoughtless mob, nor is the political process one in which notions of honor and character are not important. The press's questions are not aimed solely at the candidate as a person, but at the campaign and its goals.

Our concern with the candidate as an individual, whose words are heard in millions, is not mere curiosity. It is a recognition of the responsibility the press bears to its public, and, in particular, to its voters. The press's job is to hold the candidates accountable.

The candidates' actions and words are not to be viewed in isolation, but as part of a larger context. Their actions and words are not just personal, but political. They are not just a reflection of their private lives, but a reflection of their public commitments.

The press's job is to hold the candidates accountable, not just to their private lives, but also to their public actions. The press's job is to make sure that the candidates are held accountable, not just to their private lives, but also to their public actions.

The press's job is to hold the candidates accountable, not just to their private lives, but also to their public actions.
Park explains "individual freedom"

To the Editor:

I will grant that Ronald W. Francis G. "MIT should support all atonement activities" [May 12] and Marie A. Gilles-Gonzalez G. "Campus group shows racist film," [May 12] may have a scenario for the resolution of the South African races. I would hope that they would grant the MIT administration for Individual Freedom a similar courtesy. I am a member of that group. I did not see the film in question and will not comment on it. I do, however, want to comment on the incompatibility of racism and individual freedom.

The basic idea of individual freedom is to maximize choice in affairs between individuals. The most coercive social institution is the government; if the government runs something, then we get no choices and no freedom. If the same function is performed privately, then choices abound — you are free to patronize or boycott.

Obviously apartheid is incompatible with individual freedom. It is a system of government regulations that restrict the choices of blacks in South Africa. These laws are necessary for apartheid to exist because without government intervention, individuals would experiment with different living and working arrangements. This would allow a peaceable evolution towards mutual respect and the absence of fear and irrational hatred (in other words, towards the absence of racism).

This is not an idle theory; it happens all the time. In early Asia, the CBS Evening News reported that restricted white housing areas in South Africa had numerous black residents. The government said it was illegal, but law enforcement had allowed the natural mixing to occur. The CBS story went on to deal with a case of police harassment of the recent disheartening South African election; renewed enforcement of the housing restrictions.

The reason for criticism of the African National Congress (ANC) by the MIT Students for Individual Freedom is clear. The ANC, a philosophy inimical to individual freedom; the imposition of a socialist or communistic state. The experience of neighboring Zimbabwe comes to mind: it is now a one party Marxist state. How now will the citizens of Zimbabwe ever come to know freedom?

The arguments go on and become trickier and more doubtful as assumptions about future behavior multiply. "Intelligent discussion in The Tech and elsewhere is needed. Censorship and protest (of the sort where meetings are disrupted by chaos) are not needed."

Sam Park G

Protestors did not understand film

To the Editor:

I was shocked when I read in The Tech the headline for a letter by Marie A. Gilles-Gonzalez G. "Campus group shows racist film" [May 12]. I wondered what group could have shown such a film, and why. When I read the letter I was shocked for another reason: I had seen the showing of the film and had seen for myself that it was not racist. In the same issue of The Tech a letter by Ronald W. Francis G. appeared which also accused the film of being racist ("MIT should censor all offensive activities," May 12). The first letter called for violent protest, the second for censorship. Both authors felt that since they did not approve of the content of the film, they should have the power to prevent others from seeing it. I am not a member of Students for Individual Freedom, the group which showed the film, but I feel that these letters cannot go unanswered.

Neither of the letters' authors seems to have paid any attention to the film or to the discussion that followed. Perhaps they were too busy being offended at everything which did not agree with their preconceived notions to listen at all, the sound of their forced laughter throughout the film made it clear that they had no intention of trying to listen. It is obvious from the letters that the authors did not understand the point of the film. The film did not support the racist policies of the South African government. It was not intended to be a payment of apartheid.

Let me reply to their claims and accusations point by point. One of the protesters present at the event handed out leaflets claiming that the film was distrib-

All viewpoints should be tolerated on campus

(Continued from page 7)

tion in their local communities. I note that some chiefs were shown in tribal gear. However, assembly.

Gilles-Gonzalez implied that our group now fears her. I did not bow to threats from Gilles-Gonzalez or anyone else who disagreed with my views.

Steve Serota G

I could stage a protest outside the auditorium or conduct my own activity to oppose what I do not like. And in doing so, I am not going to allow anyone to intimidate me, because I am protected by the Constitution of the United States which guarantees me the right to free speech and assembly.

Gilles-Gonzalez implied that our group now fears her. I did not bow to threats from Gilles-Gonzalez or anyone else who disagreed with my views.

Steve Serota G

Athena Users ... Save Your Files!

ALL TIMESHARING ACCOUNTS WILL BE TURHD OFF SOMETIME BETWEEN JUNE 1 AND JUNE 5, 1987. This is necessary to allow Athena to convert to an all-workstation environment during the summer.

You should copy all files of value to floppy disks so they can be uploaded to your file storage in the Fall.

Please see the document All Students ... Save Your Files, available in all Athena clusters, for more details and instructions.

Questions and comments to Annette Rahrm, Athena Accountant, x-3152, username onnete.

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232-1667
MIT: more than just a mindless meat grinder

(Continued from page 4)

faculty have to struggle so hard for the next grant that they hardly have time to do the research. And so, with our grants squashed, I realize that we charge each other to charge forth. The wild sodalady goes on, even and especially here, between physics problems and chemistry labs, before soldering circuits and after reading Augustin.

If you don't believe, then this doesn't matter. If you do, then it is a bit superficial. But I can't tell, from my end. All I know is that I believe, although I don't know exactly what.

In the absence of extra hours in the day or extra terms — impossible for non-plutocrats — students need a supportive environment to encourage them to push the changes of the next five and ten years toward a balance of more good than harm.

Like a cycladon of Sun Gram- ne's Bitter Brittle Root Beer, we're unstable. Crazy, loopy, wherever you call it, you better direct it quick before it goes up in explosive thunderation. Have a melmano roast in the snow. Now soap bubbles and insects in play money, look care- fully at the signs. Talk to dogs and cats. Be alert for strange cards and save your comic books. You never know.

So people like to make themselves sound sophisticated by writing off MIT as an eternal grind, but that's the lazy way out. There are things that can be done to push the changes of the next five and ten years toward a balance of more good than harm.

To the Editor:

I did find MIT a supportive environment for women, just be- cause of my lack of experience. I believe there's another school on campus, and of women in the sciences. Other technically oriented schools still have male-female ratios of 5:1, while you being universities like Princeton the science and engi- neering departments remain predominantly male.

I'd do it again, and I think a lot of us would, even with re- grets. Maybe the true-men stu- dents experience is partly un- bearable — we're sort of crazy in an intense way, chasing the adrena- line rush of new discoveries and new devices, overdosing on the fun of getting as deep as possible into a problem before we drop from exhaustion.

Some people like to make themselves sound sophisticated by writing off MIT as an eternal grind, but that's the lazy way out. There are things that can be done to push the changes of the next five and ten years toward a balance of more good than harm.

Like a cycladon of Sun Gram- ne's Bitter Brittle Root Beer, we're unstable. Crazy, loopy, wherever you call it, you better direct it quick before it goes up in explosive thunderation. Have a melmano roast in the snow. Now soap bubbles and insects in play money, look care- fully at the signs. Talk to dogs and cats. Be alert for strange cards and save your comic books. You never know.

So people like to make themselves sound sophisticated by writing off MIT as an eternal grind, but that's the lazy way out. There are things that can be done to push the changes of the next five and ten years toward a balance of more good than harm.

To the Editor:

I did find MIT a supportive environment for women, just be- cause of my lack of experience. I believe there's another school on campus, and of women in the sciences. Other technically oriented schools still have male-female ratios of 5:1, while you being universities like Princeton the science and engi- neering departments remain predominantly male.

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DON'T LEAVE CAMPUS Without A Keepsake From The New MIT Coop at Kendall Square

Come alive in Kendall Square! The new MIT Coop at Kendall has doubled in size from the Tech Coop in the Stratton Student Center, and marks our 4th and largest move in the history of the MIT Coop. We opened in May and think you'll agree that the contemporary design, color and construction, with expanded assortments in every department are living proof of our commitment to grow with you.

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D. Make your keepsake an MIT insignia tie. Navy and maroon. Silk. $25 Polyester: $12

E. Jump into Champion’s comfortable pull-on shorts. With MIT seal and elasticized waist. 100% cotton in S-M-XL. $6

F. Don’t miss the MIT camisole in 100% cotton. In white with MIT maroon insignia. One size fits all: $7 Put it together with matching MIT cotton panties. One size fits all: $5

G. An original gift, the MIT classic black Captain’s Chair. Crafted in fine quality northern hardwood with cherry or black arms. $195

Tapered leg jeans by Educated Boxers (not shown). In white with red MIT seal. 100% cotton. Sizes 32-38. $25

H. Expand your working wardrobe with our classic blazer. You’ll love its year-round wool/poly blend, 3-button fit with natural shoulder styling and patch flap pockets. In navy, tan, medium blue. Regular, Short, Long. $140


K. Check out our very own MIT 56" striped silk tie. In cerulean red and silver-gray. $16.50

L. Dress them up or down! Our cotton chinos stand up to the heat of the summer. Sizes 32/42 in natural. Plain front: $35 Pleated front: $37

M. Exclusive MIT campus covers for Director’s chairs. $24 Toom them up with our dusty Director’s chair: handsome warrant from. $49

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Call for violent protest and censorship is irresponsible

Call for violent protest and censorship is irresponsible (Continued from page 8)

Andree Gonzalez' claim that the student organizers were visibly shaking because I was not being polite — part of the call to violence in the letter by Gilles-Gonzalez — is a lie, like many other claims of the letter. There was a discussion after the film; I watched and listened, but could not see anyone shaking in fear.

The call for violent protest is simply irresponsible. I hope no one took it seriously. As for the phrase "all the slime on camera," I am surprised that The Tech allowed it to be printed. I will have to hope that enough people will listen to reason so that there is no response to such unjustified calls for censorship and violence, especially in response to a film which deserves no such response.

John Carr '89

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Audience takes a grilling in tense psychological drama

**RAT IN THE SKULL**

Written by Ron Hutchinson.

Directed by Ted Kazanoff.

Starring Jonathan Epstein & Colin Lane. At the Boston Shakespeare Company.

**ARTS**

By JULIAN WIRET

**TENSE POLITICAL BATTLE of wills between a suspected IRA terrorist and a police interrogator, "Rat in the Skull" provided a gripping conclusion to the Boston Shakespeare Company's festival of Northern Irish theatre.

The play by Ron Hutchinson is ideally suited to the BSC's cramped downtown performance space, being set in the dungeon-like interior of a north London police station. Not only were the bare brick walls enough to suggest the stark interrogation room, but the clever division of bars to the theater doors placed the audience squarely in the action.

As the accused terrorist sits determinedly through most of the verbal onslaught, it is fair to wonder whether it is his character or the audience which is most under fire. The tension continued unabated through the long first act, giving the audience a tangible feeling of oppression.

The title gives a hint of the double nature of Hutchinson's play. The Skull supports a cerebral, intelligent piece, and in the second act is疏导 through most of the verbal onslaught, it is fair to wonder whether it is his character or the audience which is most under fire. The tension continued unabated through the long first act, giving the audience a tangible feeling of oppression.

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Shepard's tale of trauma and recovery is a clear winner

A LIE OF THE MIND
Written by Sam Shepard.
Directed by David Wheeler.
Starring Dan Welch and Jane Loranger.
At the Trinity Repertory Company.

By JULIAN WEST

T he scenery war produces more plays by Sam Shepard than by any other playwright. Obviously they knew when they are on to a good thing: their latest production, "A Lie of the Mind," is another clear winner.

As the play begins, Jake (Dan Welch), a compulsive wife-beater, has shoved Beth (Jane Loranger) to within a hair's breadth of her life. This tragedy has traumatized both of them — Beth physically, and both spiritually. Each retreats to their old family while trying to deal with the carnage — only to find that the families are burned-out shells, incapable of providing shelter.

The bond of love between Jake and Beth is almost mystically strong and the futile shells, incapable of providing shelter. Even in the unseen time before the tragedy it was a special love: the two were a total mismatch. She was an actress, he a blue-collar, anti-intellectually distrustful of her play-work. Perhaps only in California could such love have been. Perhaps only such an irrational love could survive the trauma to become the only thing in their lives.

These two family stories are separate but parallel. In each case, the mother's love is somehow defective, suggesting how two siblings individual might have evolved. In the absence of anorexic matrix, brotherly love is left to provide support, and it is a pair of better-adjusted siblings who coaxes Beth and Jake through the worst of it.

Jane Loranger's astounding performance as Beth provides the foil for her brother's strengths. Jane's Loranger's portrayal is a profound study in self-destructive love. The audience is left to wonder if other playwrights might have been able to tell the story any other way. The mother's love is overwhelming and overwhelming. In the second act, as long as they remain on their separate platforms, Beth is the only character in the play, and it is a difficult role to try to talk sense into two separate households.

The two houses do indeed come together in the second act. As long as they remain on their separate platforms, linked only by a strange synchronicity in which Jake and Beth occasionally look across at one another, the play cannot be fully appreciated. The audience is left to wonder if other playwrights might have been able to tell the story any other way.

The whole is visually appealing, and there is plenty to look at. What gets lost beneath all the glitter is the plot, words, and occasionally even for concepts, that just will not come. And which of us, after all, cannot associate with Beth's painful inability to express herself? More than resembling a child, Beth is like a created person, faultless and sincere. She remembers the night of her creation, and the person of her creator, and has dim memories of the face-time. When she returns in her childhood house, she gazes around in wonder. It is as though she had returned to Eden on a package tour.

Beth has been made poetical — her injury has not destroyed her mind but redotted it, and her jumbled pronouncements have dramatic impact: "I am a shirt-man."

Jane Loranger and David P.B. Stephens, half of the play, she portrays Beth's slow recovery brilliantly, from taking her first steps — literally — all over again, to trying, in her confused way, to restore her marriage. Learning to walk with brother Mike (David P.B. Stephens) is the hospital, she asserts her independence fiercely, insisting on standing on her own and saying, "I'm not a child. Yet, in a sense, she is.

Her speech, initially shouted to the brink of incomprehensibility, becomes clear and distinctive when she is physically recovered, but brain-damaged. It is difficult to describe, but reminiscent of the deaf student Lydia of "Children of a Lesser God." The difference is that while Lydia is groping for words, Beth seems to be searching for sounds, Beth seems to be searching for words, and occasionally even for concepts, that just will not come. And which of us, after all, cannot associate with Beth's painful inability to express herself?

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Shui Ta, Smith, is a terrible parody of a businessman, leaning on a cane and chewing on a cigar. Below a half-mask, his mouth is continually distorted into the expression for a split-second.

Arvil Epstein is also excellent as Mr. Shu Fu, a crotchety old man. Epstein spends much of the time as a giant puppet, sending as many as three puppeteers to carry him. (Please turn to page 13)
Love amongst the ruined bicycles in Parker’s Irish play

SPOKESONG
Written by Stewart Parker.
Directed by Nana Hourani.
Starring Derek Campbell, Kathryn Lubar, James Tosney, and Cathy Snedman.
At the New Repertory Theatre.

By JULIAN WEST

Newtown seems a long way to go to see a play, but I assure you it is well worth a trip. Surely you can find someone who has a car. Or trust a taxi — why not? It might add to your appreciation of “Spokesong.”

Theatre of ‘Spokesong’ circles around a small Belfast bicycle shop in 1971, at the beginning of the IRA bombing campaign. Extended flashbacks summarize events in the shop since founding in 1855. It is the national North American premiere of a play by Stewart Parker — author of MIT Drama’s successful “Northern Star.” But this is early Parker, dating in the early seventies, and it is a preposterous among Parker plays, unfailingly quaint and charming.

Derek Campbell (well known to MIT audiences as the opening director of the Shakespeare Ensemble) plays Frank, the owner of the shop and the hub of the play. Campbell balances Frank between two extremes, and maintains his balance through the momentum of his performance. As we first see Frank, he is an eccentric character, convinced that bicycles are the supreme achievement of civilization and its salvation. On the other hand, he is one of few level-headed citizens in a Belfast about to go over the edge into sectarian violence.

Frank begins to devote some of his attention to a pretty young schoolmistress and makes Daisy Bell (Kathryn Lubar) the rest are reserved for recording. When, with which he has an almost morbid sense of love affair, and memories of his grandparents, who raised him after his parents were killed in the blitz. Grandfather Francis was an early footsoldier in the bicycling revolution; grandmother Kitty was as progressive in the fight for women’s liberation.

The story of Kitty and Francis is told in episodic flashbacks, which draw frequent parallels between past events and the present. Mostly reality, but tinged by his boy-crazy, drunk and pleased. Elegant as a bicycle, if not as practical, his Frank has all his parts accounted for but a few loose cogs. Unfortunately, the other roles are not crafted with such care. It hardly matters for shifting characters is a series of vignettes, but it does matter in the case of Daisy as played by Kathryn Lubar. Frank and Daisy pilot a tandem course through the play, and although Campbell stores them just fine, Lubar is kicking up her feet in the rear. All of Daisy’s lines are delivered as though she has a chip on her shoulder, which is frequently perfect but occasionally wrong. One wonders what it was which made a colorful character fall for her in the first place.

James Tosney and Cathy Snedman make a nice couple as Francis and Kitty, and their characters have a lot to say to theirs adoptive and spiritual son Frank in the seventies. Frank’s main claim to fame is having set the Belfast pneumatic entrepreneur Dunlop, of tire fame. His wife is more striking as an historical figure, Kitty’s unconventional approach to courtship, courtship and marriage has its latter day analogue in Daisy. Many of her comments even reach forward into the eighties: her plea that the “ghosts of Parnell and Sydney Beitzle be laid to rest” raise the spirits of those famous adulterers over the heads of Gary Hart and Donna Rice.

Kieran Brennan plays a host of minor characters as “The Cyclist” through history, and he also carries a lot of the songs nicely (the songs are an adjunct to the play; Jimmy Kennedy wrote the music for Parker’s original lyrics). But each of his characters looks very much the same, despite costume changes. Fitting him out with distinctive trousers and then having them unchanged through the evening was not a help here.

Aside from that lapse, costuming did a nice job, and the set, thrown together from stock properties, was simple but effective. The staging made imaginative use of the Newton Arts Center performance space, so it was not clear whether the audience was surrounding the show, or the show engulfing the audience. What stole the performance visually were the properties, made up of old bicycles and bicycle parts, many of them obvious museum pieces.

It was enough to make us, too, fall in love with the bicycle. Parker’s play, written just after the first oil shocks, must have made human-powered transportation look attractive in congested Belfast. Hearing the proclamation that “internal combustion has gone too far” after driving through Boston traffic, many playgoers in the Common Wheel must have been inclined to agree.

Cathy Snedman, Jim Tosney, Kathryn Lubar, and Derek Campbell in Stewart Parker’s “Spokesong.”

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NEW MUSIC FOR COMPUTER

New works realized using the computer-music facilities of the MIT Media Laboratory and music by visiting composers.

By JONATHAN RICHMOND

S COMPUTER "MUSIC" A SOURCE OF new revelation or concentrated self-indulgence? It can be both, depending on the attitudes and talents of the human who tells the computer what to do. If the human has a sense of musicality and a source of inspiration, the result can be startling and even profound; if the programmer is merely a computer conjuror bent on having the machine issue a burst of weird-sounding noise, the audience gets no more than several minutes of high-tech boredom.

At the May 14 concert of "New Music for Computer" given in the Experimental Media Facility of the Wiesner Building, the audience heard selections from both genres. Leading the inspired was Madelyn Curtis, a graduate student at the New England Conservatory who is currently re-searching extended techniques for the transverse flute, an instrument of great purity. Her "Joy and Sorrow," which draws on the "Two Hunters," a poem by Khalil Gibran, was totally absorbing, its reflective serenity building on themes of elegant simplicity, layered and interwoven in patterns of gentle introspective beauty.

Composer in residence Jean-Claude Risset.

Jean-Claude Risset's "Sud" we heard also was interesting, not least because it drew the listener into its exploratory ambience with a nice touch of humor. The section of Jean-Claude Risset's "Sud" we heard also displayed creativity. Flows, quite organically, the sounds of waves mixed with those of insects, birds, and chlorine-ink many colors and a keen sense of drama. Kevin Landel's "Recurrence I" displayed the germ of an interesting idea, but one that was not yet adequately developed.

Serban burdens "Setzuan" with misapplied, undisciplined chinoiserie

(Continued from page 13)

maskers to control his contortions. His equally astonishing facial gestures are un-assisted.

I also enjoyed Thomas Derrah's performance as Wang, a humble water-seller (if that job does not sound humble enough, think about it) who recognizes the Gods and becomes their intimate. The production devotes his character, if not putting him at the center of the play at least giving him other end, and Derrah makes the most of it.

The Gods have clearly been told to look silly and thin they accomplish remarkably well, dressed in Tandava costumes with red high-tops on their feet and syrtofon bells on their headresses.

Serban has burdened Brecht's moral tale with layers of chinoiserie. It should be able to bear the burden: this is the right story to infuse with magic and eastern influences, being about the appearance of the gods in modern China. But the influences are misapplied instead of drawing from authentic eastern sources.

Serban seems to borrow directly from Alan Brough, an instrument of great purity. His "Theatre de Soleil" played with the same musicality as the traditional Chinese opera, a combination which Serban seems to be found in the "Quartet" by Stephen James was also interesting, not least because it drew the listener into its exploratory ambience with a nice touch of humor.

Insects, birds, and chimes evoked many colors and a keen sense of drama. Kevin Landel's "Recurrence I" displayed the germ of an interesting idea, but one that was not yet adequately developed.

But for the brilliant, disciplined Theatre de Soleil timing is everything, and a scene can rest on a single, perfect gesture. At the ART, characters dash about seemingly at will, and as for the inscrutable Kabuki gods, these are merely parodied in a final scene in which every character adopts a little tic and the entire stage tics in unison.

Serban even steals from himself: a photo of a smiling child placed incongruously at center stage reminded me instantly of the enormous Beethoven death mask lowered during the new production of "Fidelio" as I was told by a less than reliable source that Brecht directed both.

The final result is not as bad as I have made it sound. It is a bit harder for them than usual.

Sam Shepard's "Lie of the Mind"

At the Trinity Repertory Company

(Continued from page 13)

The disappointed hunter is Beth's cantankerous father, Blake (ably characterized by Richard Kivaan, who is himself un- caped to know the limitations imposed by his feet and his age.

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The Gods have clearly been told to look silly and thin they accomplish remarkably well, dressed in Tandava costumes with red high-tops on their feet and syrtofon bells on their headresses.

Serban has burdened Brecht's moral tale with layers of chinoiserie. It should be able to bear the burden: this is the right story to infuse with magic and eastern influences, being about the appearance of the gods in modern China. But the influences are misapplied instead of drawing from authentic eastern sources.

Serban seems to borrow directly from Alan Brough, an instrument of great purity. His "Theatre de Soleil" played with the same musicality as the traditional Chinese opera, a combination which Serban seems to be found in the "Quartet" by Stephen James was also interesting, not least because it drew the listener into its exploratory ambience with a nice touch of humor.

Insects, birds, and chimes evoked many colors and a keen sense of drama. Kevin Landel's "Recurrence I" displayed the germ of an interesting idea, but one that was not yet adequately developed.

But for the brilliant, disciplined Theatre de Soleil timing is everything, and a scene can rest on a single, perfect gesture. At the ART, characters dash about seemingly at will, and as for the inscrutable Kabuki gods, these are merely parodied in a final scene in which every character adopts a little tic and the entire stage tics in unison.

Serban even steals from himself: a photo of a smiling child placed incongruously at center stage reminded me instantly of the enormous Beethoven death mask lowered during the new production of "Fidelio" as I was told by a less than reliable source that Brecht directed both.

The final result is not as bad as I have made it sound. It is a bit harder for them than usual.

Sam Shepard's "Lie of the Mind"

At the Trinity Repertory Company

(Continued from page 13)

The disappointed hunter is Beth's cantankerous father, Blake (ably characterized by Richard Kivaan, who is himself un- caped to know the limitations imposed by his feet and his age.

"Quartet" by Stephen James was also interesting, not least because it drew the listener into its exploratory ambience with a nice touch of humor. The section of Jean-Claude Risset's "Sud" we heard also displayed creativity. Flows, quite organically, the sounds of waves mixed with those of insects, birds, and chlorine-ink many colors and a keen sense of drama. Kevin Landel's "Recurrence I" displayed the germ of an interesting idea, but one that was not yet adequately developed.

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The disappointed hunter is Beth's cantankerous father, Blake (ably characterized by Richard Kivaan, who is himself un- caped to know the limitations imposed by his feet and his age.

The two spend an undue amount of time bickering over blankets and socks, and one wonders where it is leading. Char- acterization is one thing, advancing the plot line is another. Socks are two things. Blake thinks only of his dogs. Mike is re- solved, Frankie, the hole in his leg, and Beth of her marriage. Beth's mother, Meg, is thinking of something, though goodness knows what. It is easy to see why this does not go anywhere.

Yet the play has a resolution, which is no less effective for being cryptic: the act ends well, and the play ends more or less as it began. The only real problems with the production are that some of the women in the supporting cast are not up to the principals, and the periodic interlude of incidental music.

Popular in the worst sense, the songs do not advance the play, and often little more than sound for a few seconds of "life." The invasion of the stage by banjo players after the intermission is an unwel- come one.

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"Brecht's Brecht," a one-actor play by The New York Company, a group of actors, producers, and directors, continues through Aug 26 at the Terrace Room of the Midtown Hotel, Boston. Telephone: 742-8703.

"Walding Mundus ad vivum," a group of women together for a class in black comedy which brings a diverse group of people together, continues through June 27 at the Seventh Street Theatre, Cambridge. Telephone: 253-4444.

"Towards Black," an environmental high-concept puppet creation and installation, continues through June 19 at the die-hard Theatre, Boston. Telephone: 266-3913.

"The Bridge-Midire," (Victor Burgin, 1984, B&W) by the British Film Institute, is presented daily at the Terrace Room of the Midtown Hotel, Boston. Telephone: 742-8703.

"Exhibits on Campus"

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"The Bridge-Midire" (Victor Burgin, 1984, B&W photos), part of the "British Edge" exhibition at the Institute of Contemporary Art until June 14.

"The famous scene in which a woman's eyeball is sliced, from Luis Bunuel's surrealistic film "Un chien andalou" (1928) at the Brattle, June 2.

"The Bridge-Midire," (Victor Burgin, 1984, B&W) by the British Film Institute, is presented daily at the Terrace Room of the Midtown Hotel, Boston. Telephone: 742-8703.

"The famous scene in which a woman's eyeball is sliced, from Luis Bunuel's surrealistic film "Un chien andalou" (1928) at the Brattle, June 2.

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"Crawford's Apple" by Sidney Howard, presented at 8 pm at the Boston Opera House. Telephone: 492-1900.

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General Motors congratulates these people on their academic accomplishments, and wishes them success in their future endeavors.

An Equal Opportunity Employer
Faculty approves new distribution requirement

(Continued from page 1) rivals, and that is why you should look into a different career. I did not know anything about biology when I was in college, but now I work as a research scientist at MIT. My field is biochemistry, and I enjoy it very much.

The new requirement divides the humanities, arts, and social sciences into five categories, modified slightly from the CUP's original proposal in (1) Language, Thought and Value; (2) Literary and Textual Studies; (3) The Arts; (4) Cultures and Societies; and (5) Historical Studies. Undergraduates will be required to take one distribution subject from category one or two, two representing the humanities; one from category four or five, representing the social sciences; and one from one of the other categories.

The new requirement is designed to "provide more structure and intellectually coherent oversight over the HASS requirement and proposal." Distribution subjects must be "appropriate for students who may never take another subject in that area of learning," and "corporate where appropriate materials and insights drawn from the full range of contemporary scholarship, including that on women, minorities, and non-western cultures," it continues.

The new requirement will take effect with the Class of 1992.

The faculty also unanimously approved an optional minor in the humanities, arts and social sciences. A minor will require six classes in a discipline; departments and sections will spend next year working out specific subject requirements.

Debate at the meeting

The new distribution requirement will provide needed guidance to students, said Robert W. Mann '50, professor of mechanical engineering, at the meeting. Mann said he tried to read Kari on his own as an undergraduate and got nowhere.

Several professors who had previously raised objections to the proposal and drafted an alternative spoke in favor of the revised version, pointing out that it is a relatively small change. Louis Karpf, professor of literature, said it is not worthwhile to make small changes in important requirements, and if the education reform movement wants to be significant it should offer large changes.

Professor of Physics Vera Kisil-Maksykov was she was displeased with the process and moved to postpone the vote until the second meeting of the fall term. The motion was defeated.

Undergraduate Association President Manuel Rodriguez '89 said he was gratified with the response shown to student protests against the original proposal, but noted some students remain dissatisfied.

The final vote was about 100 to 10 in favor. Approximately 150 faculty members and 30 students attended the meeting.

Implementation committee

The selection of HASS-D subjects will be up to a committee appointed by the Dean of Humanities and Social Sciences. Friedlaender has started recruiting faculty for the committee.

However, Friedlaender stressed the committee would not take action before getting student representation. She hoped the membership of the committee, including students, could be settled over the summer so it could begin work immediately in the fall, noting "that may be too optimistic."

There will be five subcommittees, one for each category, each with three or four faculty and one student. Friedlaender said.

Philip Keshen, associate dean of humanities and social sciences, will chair an overreaching committee composed of the heads of the subcommittees and one or two of the students.

History of proposal

The proposal was originally scheduled for the May meeting after 1400 students signed a proposal urging postponement. The CUP's original proposal had drawn fire from students as several forums in April. A group of students wrote a report for the Undergraduate Association that was critical of the proposal. Some faculty, particularly in foreign languages, objected to the subject cap and a group of nine wrote an alternative proposal with no cap and a somewhat different category system. A chair of a committee which reported to the CUP on actions in the proposal and possible changes to it.

The vote on history makes the end of the two and a half year odyssey for the humanities distribution requirement. An Institute-wide faculty committee studied it from the summer of 1985 to the summer of 1986 after previous committees reached the HASS requirement's history and speculated on its future. The Major committee's recommendations of a four-subject distribution requirement in four fields was turned over to the School of Humanities and Social Sciences for modification last fall when humanities faculty feared it would underemphasize some areas and force them to teach dull survey courses.

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MIT refuses earmarked Congressional grants

(Continued from page 1)

The Reagan administration and many scientific agencies oppose earmarked grants, but supporters in Congress have kept the grants expanding, putting pressure on all researchers because they bypass grants a "catastrophe" for researchers. It undermines the credibility of legitimate, but others fear it undermines the credibility of competitive grant reviews and newer ones need "serious and lasting damage" from the divisive earmark controversy. Universities need "self-discipline" to avoid the best research universities in their districts, according to the Chronicle of Higher Education. The agreement by 43 prominent schools to refuse them is important because it signals "self-discipline among the community," Deutch continued.

Deutch predicted Congress will disregard statements of opposition from societies and institutions as long as some schools continue to ask for earmarked grants. Deutch has said he had spoken "sternly" to every member of Congress he knew, but he did not expect legislators to change their practices until universities voluntarily stop seeking earmarked grants.

The agreement by 43 prominent schools to refuse them is important because it signals "self-discipline among the community," Deutch continued. Experts wonder how many of the recommendations in the special panel's report will win formal approval in Congress, or in the academic world where they are supposed to be implemented, according to the Chronicle of Higher Education. Deutch did not think separate "tracks" for research projects and facilities grants would solve the problem, since "it all comes out of the same pot of money."

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